

the KUROSAKI *body delivery service*

黒鷲死体宅配便

aji ohsuka 大塚英志 housui yamazaki 山崎峰水

STAFF A



Psychic

【イタコ】: 死体との対話

STAFF B



Dowsing

【ダウジング】: 死体の位置

STAFF C



Hacking

【ハッキング】: 情報の収集



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黒鷲死体宅配便

the KUROSAKI corpse delivery service

10

story

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YES!
I'M TELLING
YOU, UNTIL A
FEW SECONDS
AGO, THERE
HAD TO BE A
CORPSE
AROUND HERE!



WELL, WHAT
ARE YOU
SAYING THEN?
THE BODY
JUST DISAP-
PEARED?

WHAT, YOU
MEAN LIKE
KEVIN, KNASS,
ALL THAT
STUFF? MAN,
I CAN'T
AFFORD TO EAT
ANYTHING
FUNNY.

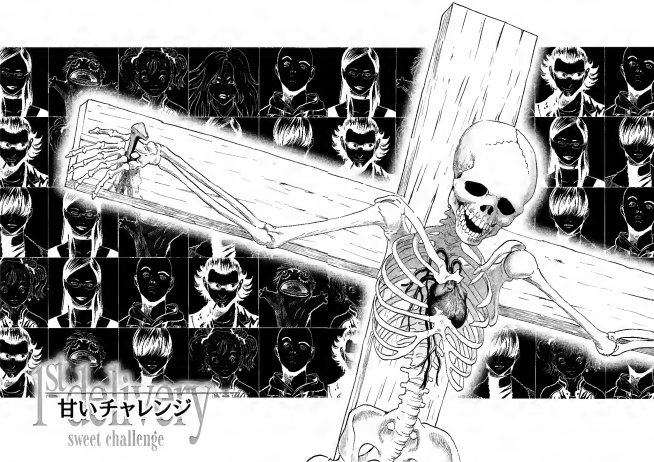


IN FACT,
THERE'S
ONLY ONE
EXPLANATION
CONSISTENT
WITH THE
FACTS...



YOU
IDIOT!

...IT MUST
HAVE COME
BACK TO
LIFE.



1st delivery
甘いチャレンジ
sweet challenge



NOW ACCORDING TO THE FIRE AND RESCUE DEPARTMENT, THE NUMBER OF PATIENTS UNDERGOING TREATMENT FOR HEART CONDITIONS IN SHINJUKU LAST YEAR NUMBERED 100,644 CASES.

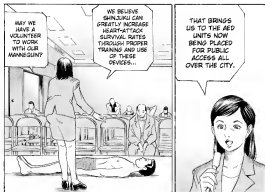
AED
WORKSHOP
Sachin
(16AM - 3PM)
2nd Floor
Aid B
Sponsored by the
Shinjuku Public
Welfare Office



BUT ONLY 1,544 OF THEM SURVIVED, A RATE OF LESS THAN 10 PERCENT.

IN 18,320 CASES LAST YEAR, A PERSON WENT INTO CARDIAC ARREST IN SHINJUKU WHILE OTHERS WERE PRESENT.

























K...ILL...



WE'RE GOING TO
TIP OFF THE
POLICE ON WHAT
YOU SAID. THEY
CAN TAKE IT
FROM THERE.

THIS
NEGOTIATION
IS OVER.

SORRY...BUT
WE DELIVER
CORPSES. THEY
MUST DO WHAT
THEY NEED
WHEN THEY
ARRIVE...BY
THEIR OWN
WILL.

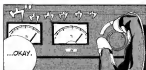


UM...
YEAH.

LET'S
GO...















2nd delivery

日曜はダメよ!

not on a sunday!

ITS
N...O...T...
FA.R...

ITS...
N...O...T...
FA.R...

I...TS...
NO...T...
F...AR...















BULLSHIT!

ADMIT WHAT?
WE FOUND A
DEAD BODY BY
ACCIDENT, AND
PHONED THE
POLICE.



THE DEAD MAY
WATCHED YOUR TIP
ABOUT A HOST HAVING
PUSHED HER OFF A
FIRE ESCAPE, REAL
NEAT... BUT YOU ALSO
CLAIM YOU DIDN'T
ACTUALLY WITNESS
THIS HAPPENING!

THIRTY MINUTES
AFTER YOUR
PHONE CALL, THAT
"DEAD BODY" WAS
FOUND SEVERAL
BLOCKS AWAY...
NEXT TO A MAN
WHO'S JUST BEEN
GUTTED, HIS
THROAT SLIT!



...THAT
WOULD BE
THE MOST
REASONABLE
EXPLANATION.

WELL....
UH...



I MEAN, EITHER
YOU KILLED HER,
YOU KILLED THEM
BOTH...OR YOU
TALKED TO A DEAD
PERSON, AND THEN
SHE GOT UP AND
WALKED AROUND.

HELP ME
OUT HERE,
PAL...
THERE'S
SOMETHING
MISSING.

BUT I SEEM TO
RECALL THAT
UNDER ARTICLE 199
OF THE CRIMINAL
PROCEDURE CODE,
YOU HAVE TO
CHARGE HIM, OR
HE CAN LEAVE.

THAT'S
RIGHT,
ISN'T IT,
DETECTIVE
IKUTA?

...OH, YOU DON'T
HAVE TO TELL
ME NOW! I CAN
HOLD YOU FOR A
FEW WEEKS, AND
WE CAN HAVE A
CHAT LIKE THIS
EVERY DAY--

DON'T TAKE
ADVANTAGE OF
THAT BOY.
HE HAVT
PRE-LAW.

NAH, JUST BEING
MY USUAL SOCIAL-
WORKER SELF.
LISTEN, IKUTA, I
DON'T KNOW HOW
THE MISTAKE GOT
MADE, BUT I CAN
GUARANTEE YOU
HE'S CLEAN...

DON'T TELL
ME YOU HAD
A SECRET
KID ALL
THIS TIME,
SAGAYAMA.

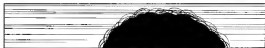
...HEY,
OLD
MAN.

























3rd delivery
借りたまのサリンジャー

the unreturned-salinger























YOU WERE
HIT. YOU'VE
BEEN A GOLL
INSIDE A
BRAIN-DEAD
BODY FOR
YEARS.

YOUR FATHER
WAITED UNTIL
TODAY TO SHUT
OFF YOUR LIFE
SUPPORT SO
THAT I COULD
REVIVE YOU
WITH MY AGI.



A A
C A R

I SA W
IT
CO MING
A ND
TH EN



TAKE THIS
KNIFE.



THE MAN WHO
KILLED YOU IS
HEADED THIS
WAY. YOU
JUST WANT
RETRIBUTION.

YOU HAVE
THE RIGHT
TO REVENGE.



KN IFE
...?









WELL, YOU
TRY TO DO
SOMEONE A
FAVOR...



HOW COULD
YOU GET US
LOST ALREADY,
NUMATA...?



...I THINK
THAT GUY
UP THERE
IS HURT.



ALL YOU
NEEDED TO DO
WAS TURN
LEFT! IT'S NOT
LIKE I ASKED
YOU TO
NAVIGATE A
WORMHOLE!

SHUT UP!
HOW AM I
SUPPOSED TO
TAKE
DIRECTIONS
FROM A
TALKING
SOCK?



HEY, HOLD
ON! STOP
CHOKING
KOROLLIS...

ONE HAND
ON THE
WHEEL,
THE OTHER
ON THE
THROT-
TLE!



YEP.

YOU'RE THE
ONE WHO'S
BEEN REVIVING
THOSE
CORPSES?

WHAT
?!



I GUESS WHEN
YOU'RE IN SUCH
A TINY FIELD,
YOU ATTRACT
EACH OTHER.



AND WHAT DOES
THAT MAKE
YOU SOMEONE
WHO TEMPS
OUT CORPSES
FOR OTHER
PEOPLE'S
REVENGE...?



YOU'RE THE
KUROBAGI
CORPSE
DELIVERY
SERVICE,
RIGHT? SMALL
BUSINESSMEN
IN THE BODY
TRADE.













N.O..
NO..T..
YE..T

...DID YOU
KILL HIM,
MY SON?



YOU WERE A
GENTLE BOY,
JUN, BUT...
HATE HIM
ENOUGH TO
KILL HIM.

...WHY-WHY
NOT...? SON,
THE POWER
THAT
BROUGHT
YOU BACK...
IT WON'T
LAST.



AND I..
DO..H..ATE..
HIM..DAD..



DA D..
I DO..
HA..TE..

A..ND..
I..W..ILL..
KILL

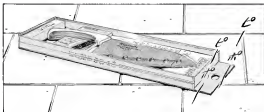
...BU...T...
NO..T...
ENO...UGH...
TO...K...ILL...
HIM!

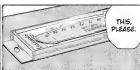
4th delivery
涙のあとに接吻を

a kiss after the tears













YOU GRADUATE,
YOU JOIN THE
FORCE. I'LL
MAKE SURE
YOU GET
A GOOD
ASSIGNMENT.

I'M NOT SAYING
YOU CAN'T GO
BACK TO MUSIC
WHEN YOU HAVE
TIME. BUT YOU
DON'T RIGHT
NOW. RIGHT NOW
YOU'VE GOT TO
GET INTO
COLLEGE.



WELL,
STOP
LIVING IN
A DREAM.

LIFE,
HUH?



M-MY
GUITAR...

STUPID
...?



S-STOP
TRYING TO
DECIDE MY
FUTURE
FOR ME...



BUT BETTING
IT ALL ON
MUSIC...
THAT'S JUST
STUPID, JUN.

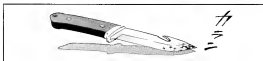
...I JUST WANT YOU
TO HAVE ONE... THIS
DECESSIONS NOT
GOING TO END ANY
TIME SOON. OPS
DON'T GET LAID OFF.
GET YOUR JOB
STRAIGHT FIRST,
AND PLAY ALL
YOU WANT AS
A HOBBY.













NOT
"GOING."
GONE.

THAT KID'S
BEEN BROUGHT
BACK ONCE...I
CAN'T PULL
THE SAME
TRICK AGAIN.



H-HEY!
WHAT'S
GOING--



IT'S ONLY
BEEN A FEW
MINUTES. THIS
GUY, I CAN
STILL SAVE.



YOU
GIVE
IT TO
ME!

HEY, I
FOUND THE
BLT. SO
WHAT DO
YOU DO
WITH IT...?

雪風宅



YOU DO
YOUR THING
WITH THE
GADGET,
JUN.



THESE PADS GO
ON HIS BODY, AND
THEN IT APPLIES
THE CURRENT
AUTOMATICALLY.
NO ONE ELSE
SHOULD TOUCH
HIS BODY...



7
1P
7



DO YOU
REALLY
CALL...?



YEAH,
BARE
HANDED,
EVEN.



LET ME
SHOW YOU
A TRICK I
CAN DO.













THE LAST TIME
I SAW HIM, HE
WAS GOING
AROUND,
LOOKING FOR
CORPSES...LIKE
IT WAS THE
MOST NORMAL
THING IN THE
WORLD.

DO YOU
THINK WE'LL
EVER CROSS
PATHS
AGAIN...?

...WHAT
DO YOU
THINK?

*His name was
Rakuba, and he
was on pilgrimage
to offer up the
sutras he had
copied to every
temple in the land.*



*PARDON ME,
MIGHT I FIND
SHELTER
HERE FOR
THE NIGHT?*



*IT SCREENS
THE SNOW,
AND IS
THEREFORE
A PALACE.*

*MY HOUSE IS
SMALL, SIR,
BUT IF IT WILL
SUFFICE...*



*A long, long
time ago—a monk
walked along a
beach during a
snowstorm. He
was looking for
some shelter.*



The house of the young husband and wife was modest and poor, yet they gave the monk a place to sleep and shared their rice.

IT FILLS THE BELLY, AND IS THEREFORE A FEAST.

MY FOOD IS SCANT, SIR, BUT IF IT WILL SUFFICE...

IT COVERS THE BODY, AND IS THEREFORE A ROBE.

MY MAT IS THIN, SIR, BUT IF IT WILL SUFFICE...

They saw the gold coins spilled from his purse.

Rokube wrapped himself in the humble rush mat, and went quietly to sleep.

Like that evening when the couple looked in upon the monk...



*They killed
Rokubei and
buried him
beneath the
floorboards.
And the young
couple became
very wealthy.*



DEAR...?

*And
overcome
by
greed...*



...YES.





5th delivery
月影物語 ムーンライト・ストーリー
moonlight story

























THE STORY IS A LITTLE DIFFERENT IN EACH REGION OF JAPAN, BUT THE OUTLINE IS THE SAME: ROKUBU, THE WAYFARER, IS KILLED FOR HIS GOLD BY THOSE WHO OFFERED HIM HOSPITALITY.



TALK ABOUT A STRANGE SUPERSTITION. WHAT DOES A GIRL GETTING MARRIED HAVE TO DO WITH A MONK GETTING KILLED?

YOU DON'T KNOW THE TELLING OF ROKUBU?



NOT TO SOME PEOPLE, EVER SINCE SAUSSEI TOKUDOMI'S NOVEL *ARMADURE* POPULARIZED IT. YOU SEE, THE HEROINE WAS BASED ON SOMEONE IN REAL LIFE, SO SOME PEOPLE STARTED BELIEVING THE LEGEND, TOO.



ISN'T THAT JUST A FOLK TALES?



SO WHAT ENDS UP HAPPENING IS THAT IN EVERY SMALL TOWN IN JAPAN, THERE'S BOUND TO BE ONE OLD BUSYBODY, CLUTCHING THEIR COPY OF THE BOOK, CERTAIN THAT--

ARMADURE CONTAINED A DESCRIPTION OF THE CURSED HOUSE...AN OLD, TRADITIONAL PLACE, RIGHT? THE PROBLEM IS, A LOT OF HOUSES FIT THE BILL.



WHAT
IS THE
CURSE...?



AND IF IT WAS
THIS HOUSE,
ROKUBU WILL
CURSE ANY
CHILD BORN TO
THAT HOUSE!

NO! THE
KILLING OF
ROKUBU
REALLY
HAPPENED!



BUT IF THE
COUPLE SHOULD
HAVE A
CHILD...AS HIS
MURDERERS
DID...

THOSE WHO LIVE
IN THE HOUSE
WHERE ROKUBU
DIED ALWAYS
PROSPER. YES,
THEY LIVE WELL!



At age six, his
first words!
Overcome with
joy, the father
carried his son
on his back
through the
snow toward
the outhouse...

FATHER, I
HAVE TO
GO PEE...



The child
uttered not
a cry at
birth, and
grew in utter
silence. Then,
at last, one
night...

IT WAS ON A
NIGHT LIKE
THIS THAT YOU
KILLED ME,
WASN'T IT?

YES,
SON...?

FATHER
...?

And as
he did so,
the child
uttered
his
second
words...

With a
gasp of
fear, the
father
looked
back...

To see
the face
of the
old man,
where
his
child
had
been.







3rd delivery: moonlight story—the end









WHAT...?



AH...I...
TAKE TO...
TORIGOE...
PLEASE.



...MASTER
TORIGOE?
YES! OHAY,
I CALL HIM.



MR. TORIGOE'S ON
THE CITY COUNCIL
HERE. HE ALSO
RUNS A LOCAL
NONPROFIT. I'LL
INTRODUCE YOU..



YOU KNOW
WHAT
THEY'RE
TALKING
ABOUT...?





IT'S ALL
RIGHT. GETTING
LIKED BY DOGS
IS A VIRTUE IN
ITSELF.



HEH-HEH. CAN
YOU BELIEVE
THIS DOG
USED TO BE
A COP. 1000
YEARS. HE
ALWAYS WAS
A FRIENDLY
GUY.



HEY,
PASSIVE.
WHAT
ARE YOU
DOING?

LOOKS
LIKE HE
TAKES TO
PEOPLE
QUICKLY.



THANKS
AGAIN,
COUNCILMAN.

GOOD
NIGHT,
OFFICER.



YES...

UH...HE'S
ILLEGAL,
RIGHT?



I GOT A
REPORT
ABOUT A
SMALL BOAT
BEING FOUND
BY THE SHORE
PATROL...

...BUT HE CAME
LOOKING FOR
ME, AND I'M
GOING TO
HELP.



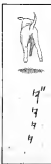






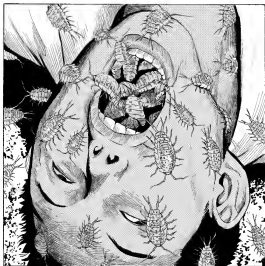




















**...WHAT
KIND OF
PLACE
DO I
LIVE IN
...?!**

















ONE OF THE FIRST CORPSES I EVER SAW IN THIS BUSINESS HAD DROWNED. OFTEN THERE'S A LOT OF DETICHOUS INVOLVED.



























THE FIRST PEOPLE WHO EVER KILLED RONALD DIDN'T KNOW HE CARRIED GOLD. THOSE WHO KILLED HIM LATER EXPECTED IT. TODAY, THEY REMAND HE CARRY GOLD, AS A CONDITION OF RECEIVING HIM...AND HE WILL STILL BE KILLED.

YOU DON'T THINK FOLKLORE IS AS LITERAL AS THAT. DO YOU? LEGENDS LIVE ON BECAUSE PEOPLE CHOOSE TO ACT THEIR OUT.



WHY? BECAUSE THE STRANGER WAS A DRUG MULE...AND NOT A HOLY PILGRIM?



...GOING BACK THERE AGAIN, YOU SAY? GREAT! I'VE GOT A WEDDING PRESENT I WANT YOU TO DELIVER.



MANABE SAID HE AND HIS GRANDMA WOULD GET THE REST OF THE TOWN COUNCIL TO HUSH THIS UP...BUT DO YOU THINK THEY CAN?



THE BOOBS ARE GONE, SO ALL THEY HAVE TO FORGET ABOUT IS HOW THEY GOT THERE. ANYWAY, IT'S NOT LIKE WE'RE EVER GOING TO HAVE TO GO BACK THERE AGAIN--



IT TURNS OUT
PASSIVE LEFT
A LITTLE
LEGACY WITH
A BITCH IN
THE K-9 UNIT.



NOW, I'M
GOING TO SET
THIS BOX...
AND THIS
ENVELOPE OF
CASH DOWN
ON THE
TABLE.

THE
CHARGE
WOULD BE
PRETTY
HIGH, OLD
MAN.

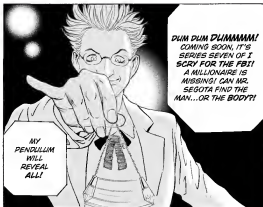


THE PICK OF
THE LITTER.
SO...WHAT
DO YOU
SAY...?



...WOW! THIS
CASH IS
ADORABLE!





MY
PENDULUM
WILL
REVEAL
ALL!

DUM DUM DUMMMM!
COMING SOON, IT'S
SERIES SEVEN OF I
SCRY FOR THE FBI!
A MILLIONAIRE IS
MISSING! CAN MR.
SEGOTA FIND THE
MAN...OR THE BODY?!



WILL HE BE
ABLE TO
LOCATE MR. AP
SEE FOR
YOURSELF...!



MORE
"ASSISTANT
DIRECTOR"
WORK, HUH?

SO, SHE GOT THE
DIRECTOR TO TAKE
YOU GUYS ON THE
LOCATION SHOOT.
TOD. THE SHOW
BEGINS AROUND
NEXT WEEK.



--BEAT HIM TO
THE BODY!
I'LL BE AN
INSTANT
STAR, MAN!

WELL, HERE'S
YOUR CHANCE,
NUMATA! ONCE
WE'RE ON THE
SHOOT, IT
SHOULD BE
EASY FOR YOU
TO--



I'VE HEARD OF THIS
DUDE, JOHNNY
SEGOTA. HE FINDS
PEOPLE'S SHOES,
CLOTHES, YEAH...
BUT HE'S NEVER
FOUND AN ACTUAL
PERSON...



...HEY, HOW DOES
THAT DOWNS
WORK, ANYWAY? I
HEARD THEY'VE USED
IT TO TRY TO FIND
LAND MINES, AND OIL,
AND WATER, BUT I
DON'T UNDERSTAND
HOW YOU CAN DO
THAT WITH A STICK
OR A PENDULUM...

...FALING TO
REPORT A
CORPSE.
ABANDONING
A CORPSE,
OPERATING AN
UNLICENSED
MORTUARY
ESTABLISH-
MENT...



LIKE, YOU'LL
BE HEADING
FOR JAIL. IS
WHAT YOU'LL
BE DOING.



ISN'T THAT
FUNNY...?
HE'S GOT
"PSYCHE"
ON HIS
RESUME--BUT IF
WE SUDDENLY
REVEALED
OURSELVES
...



AND HUMANS SAY
WARP DRIVE IS
BBSHIT! HOW
DOES IT WORK
SCIENTIFICALLY?



AH! IT'S NOT
THE STICK OR
THE PENDULUM THAT
JUST HELPS YOU
FOCUS. IT'S THE
SUBTLE TWITCHES
OF YOUR ARM
MUSCLES,
REACTING TO A
BURIED OBJECT...



SO
BASICALLY,
YOU HAVE
NO IDEA.

WELL...IT...
DON'T ASK
ME, MAN. I'M
A RELIGIOUS
STUDIES
MAJOR.



WHAT HASN'T BEEN
PROVEN IS WHETHER
THOSE CRYSTALS
ALLOW HUMANS TO
PERCEIVE SUCH FIELDS.
THEORETICALLY, THE
OBJECT BEING DOWNED
FOR COULD CAUSE A
MAGNETIC ANOMALY,
AND SENSING SUCH
COULD INDUCE THE
TWITCHES IN THE
ARM...



SOME BIRDS AND
FISH HAVE IRON
OXIDE CRYSTALS
THAT ALLOW
THEM TO SENSE
MAGNETIC
FIELDS...AND IT'S
BEEN PROVEN
THAT HUMANS
HAVE SIMILAR
DEPOSITS IN THEIR
BRAIN TISSUE.

THE EXACT WAY YOU
SWING YOUR ARMS IN
NORMAL WALKING IS
CONTROLLED BY SIGNALS
FROM YOUR BRAIN. IT'S
LARGELY INVOLUNTARY.
THE SIGNALS, THOUGH,
ARE BASED IN PART ON
INFORMATION YOUR
BRAIN'S VESTIBULAR
SYSTEM RECEIVES FROM
THE OUTSIDE
WORLD...YOUR POSITION,
YOUR SPEED.





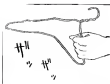
*IN THE BLAZING
SUN, I SAW THE
STRANGE OLD
MAN. HE LOOKED
LIKE A LOONY,
GRIPPING THOSE
COAT HANGERS...*



*...BUT THE
WORKERS TOLD
ME THE OLD MAN
COULD FIND
FORGOTTEN
SEWER PIPES...
PHONE CABLES...
JUST ABOUT
ANYTHING.*



*I WAS SIX
YEARS
OLD...JUST
WANDERING
AROUND,
WATCHING THEM
PUT UP NEW
BUILDINGS
THROUGH A
FENCE.*





















NOT TOO LONG
AFTER I TAUGHT
YOU BOWLING, THE
CONSTRUCTION
COMPANY
TRANSFERRED
ME TO ANOTHER
LOCATION.



...I DO
REMEMBER
YOU.

IT'S BEEN
A LONG
TIME.



WELL,
SHE ...H-NOT
REALLY...
HEH, HEH.

SO...DID YOU
FIND WHAT
YOU WERE
LOOKING
FOR?



AND IT SEEMS
THEIR ATTENTION
SHARE IS GOING
DOWN, SO THEY
WANT A REAL BODY
FOUND TO BOOST
THE RATINGS.
THEY'LL PAY BIG...

...THERE WAS
A PERSON ON
THE STAFF
WHO KNEW
ABOUT ME.



MASTER AZUMA,
WHAT ARE YOU
DOING HERE?
THESE GUYS
ARE FAKES!
YOU'RE NOT
GOING TO HELP
THEM, ARE YOU?





THEY
AREN'T
SERIOUS,
ARE
THEY...?

WAIT, HOLD ON
A SECOND! YOU
SAID THIS WAS
ALL GOING TO
BE FOR A
LAUGH!



I, UM...HEARD
THAT THEY USED
TO CALL HIM IN ON
CONSTRUCTION
SITES BEFORE
EVERY DIG...THEY
SAY HE REALLY
CAN FIND THINGS...



WHY? THEY
PLANTED A
BOMB...WHY
TO SAY THEY
WOULDN'T
PLANT A
BODY...?

UM, I DON'T
KNOW IF THERE
IS A DEAD
BODY, BUT
THEY'RE GOING
TO TRY AND
FIND ONE.



I'M GOING
TO GO AND
TALK TO THE
DIRECTOR...



Of course,
I guess she
means no
publicity
either
way...

WELL, UM, I
DON'T THINK
THEY'D GO THAT
FAR...AND EVEN IF
THEY HAD TO
FIND A BODY, I'M
SURE THEY WON'T
REVEAL YOUR
TOWN'S REAL
NAME...





THIS WAS BACK WHEN WE WERE LITTLE KIDS, BUT THERE WAS A NOTORIOUS DISAPPEARANCE IN THAT TOWN. AN ELEMENTARY-SCHOOL TEACHER WENT MISSING... ACCORDING TO THE PAPERS, VERY ATTRACTIVE. SOME SAID SHE JUST RAN OFF, BUT THEY NEVER FOUND HER, ONE WAY OR THE OTHER.



I'M SAYING, I DON'T THINK THESE GUYS ARE PREPARED TO HANDLE IT.

WHAT DO YOU MEAN...?

HEY, PRETTY GIRL TRUMPS RICH GUY IN THE RINGS ANY DAY!

SO THEY'RE HOPING TO STAGE SOMETHING AROUND A TWENTY-YEAR-OLD STORY...?



...DO YOU THINK THEY REALLY BELIEVE THERE'S A BODY HERE...?













9th delivery

虹色のカノン

rainbow colored canon





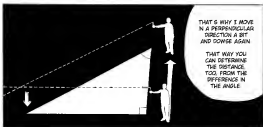


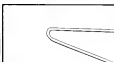


M-
MAK
O'D











NO, NOT
THAT, THIS
COME ON!

THAT
DIRECTION?
HEY!



OKAY! WE'RE
CLOSE! THE
BODY IS ABOUT
3 KM IN **THIS**
DIRECTION!



WENT TO
LOOK?



NO...BUT
NINATA...MY
FRIEND WITH THE
SUNGASSES IS
MISTER AZUMA'S
DISCIPLE...SO I'M
SURE HE CAN
FIND HIM...



DID HE HAVE
ANY IDEA
WHERE HE
MIGHT HAVE
GONE...?

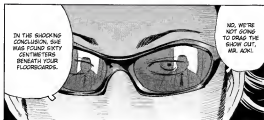
YES...HE SAID
HE HAD A BAD
FEELING AND
TOOK OFF THIS
MORNING TO
FIND MISTER
AZUMA.





















Makoto,
I'm sorry.
Remember
what you told
me you were
looking for?
I found it.

It was just by
chance, later on at
another job. I told
the construction
company...and
they told me there
was a big bonus
if I kept quiet
about it.



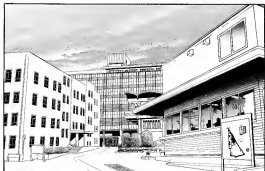
NUMATA,
IS THERE
SOMETHING
WRONG...?



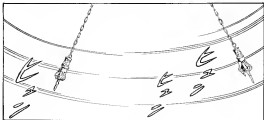
SORRY...
I'LL TELL
YOU ABOUT
IT LATER.
RIGHT NOW,
I GOTTA GO
SOMEPLACE.



You might
laugh...but I
felt obligated to
take their word
of bells, when I
wouldn't take
your hundred
of cents.















His delivery: children-related cases—the real
conflict in the language-usage delivery system. 11

the KUROSAKI corpse delivery service

黒鷲死体宅配便

eiiji otsuka 大塚英志 housui yamazaki 山崎峰水

production J. ELLIOTT

editor CARL GUSTAV HORN

editorial assistant ANNIE GULLION

publisher MIKE RICHARDSON

English-language version

produced by Dark Horse Comics

THE KUROSAKI CORPSE DELIVERY SERVICE VOL. 10

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Note to reader: The page numbers in the following glossary section refer to the numbers that are actually on the page, and not the number the page may have in the Dark Horse Digital edition. Please check the numbers at the bottom of the actual pages when using this reference.

DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON KUROSAKI VOL. 10 BY TOSHIYUKI YOSHIDA

Introduction and additional comments by the editor

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga. It is suggested the reader not constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes, or perhaps one of those nutritional supplements, the kind that's long and difficult to swallow. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five of *Azumanga Daich*, please go right ahead. In either Yuki Matsuka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in its part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1,600 years ago, the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used for their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire—in this case, that of China. Likewise, the Japanese borrowed from the Chinese writing system, which then, as now, consisted of thousands of complex symbols—today in China officially referred to in the Roman alphabet as *hanzi*, but

which the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi: Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of *kanji*. Of course, all of them were *hanzi* first—although the Japanese did also invent some original *kanji* of their own, just as new *hanzi* have been created over the centuries as Chinese evolved.

(Note that whereas both "*kanji*" and "*hanzi*" are examples of foreign words written in Roman letters, "*kanji*" gives English speakers a fairly good idea of how the Japanese word is really pronounced—*khan-gee*—whereas "*hanzi*" does not—in Mandarin Chinese it sounds something like *n-tsu*. The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the Pinyin system, was developed by native Mandarin speakers. In fact Pinyin was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects; unlike Hepburn, it was not intended as a learning tool for English speakers per se, and hence has no particular obligation to "make sense" to English speakers or, indeed, to users of the many other languages spelled with the Roman alphabet.)

Whereas the various dialects of Chinese are written entirely in *hanzi*, it is impractical to render the Japanese language

entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different (this is, of course, putting aside the fact the sounds of both languages experienced change over time). The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system the Japanese evolved represents an adjustment to these great differences.

When the Japanese borrowed *hanzi* to become *kanji*, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what *kanji* are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called *manyogana*, where individual *kanji* were picked to represent certain syllables in Japanese. A similar method is still used in Chinese today to spell out foreign names; companies and individuals often try to choose *hanzi* for this purpose that have an auspicious, or at least not insulting, meaning. As you will also observe in *Kurosagi* and elsewhere, the meaning behind the characters that make up a personal name are an important literary element of Japanese as well.

The commentary in Katsuya Terada's *The Monkey King* (also available from Dark Horse, and also translated by Toshifumi

Yoshida) notes the importance that not only Chinese, but also Indian culture had on Japan at this time in history—particularly, through Buddhism. Just as in Western history at this time, religious communities in Asia were associated with learning, as priests and monks were more likely to be literate than other groups in society. It is believed the Northeast Indian *Siddham* script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the *manyogana* and making shorthand versions of them—which are now known simply as *kana*. The improvement in efficiency was dramatic: a *kanji* previously used to represent a sound, which might have taken a dozen strokes to draw, was now replaced by a *kana* that took three or four.

Unlike the original *kanji* they were based on, the new *kana* had only a sound meaning. And unlike the thousands of *kanji*, there are only 46 *kana*, which can be used to spell out any word in the Japanese language, including the many ordinarily written with *kanji* (Japanese keyboards work on this principle). The same set of 46 *kana* is written two different ways depending on its intended use: cursive style, *hiragana*, and block style, *katakana*. Naturally, sound FX in manga are almost always written out using *kana*.

Kana works somewhat differently than the Roman alphabet. For example, while there are separate *kana* for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for *n*, no separate *kana* for consonants (the middle *n* in the word *ninja* illustrates this exception). Instead, *kana* work by grouping together consonants with vowels; for example, there are five *kana* for sounds starting with *k*,

depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with *s* sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi* Vol. 10 below.

Katakana are generally used for manga sound FX, but on occasion hiragana are used instead. This is commonly done when the sound is one associated with a human body, but can be a subtler aesthetic choice by the artist as well. In *Kurosagi* Vol. 10 you can see an example on 19.2, with the ZUNUPU. In case you had never contemplated the sound of a person's head being pulled loose from the piece of metal skirting that had impaled it, the creators are suggesting that it's something like that. In hiragana style it is written *ずぬぷ*. Note its more cursive appearance compared to the other FX. If it had been written in katakana style, it would look like *ズヌボツ*.

To see how to use this glossary, take an example from page 6: "6.1 FX: PITAA—pendulum stopping." 6.1 means the FX is the one on page 6, in panel 1. PITAA is the sound these kana—*ピタアツ*—literally stand for. After the dash comes an explanation of what the sound represents (in some cases, like this, it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left; or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you're reading the pages and panels of this book in general—going from right to left, and from top to bottom—is similar to the order in which Japanese is

also written in most forms of print: books, magazines, and newspapers. However, some of the FX in *Kurosagi* (and manga in general) read left to right. This kind of flexibility is also to be found on Japanese web pages, which usually also read left to right. In other words, Japanese doesn't simply read "the other way" from English; the Japanese themselves are used to reading it in several different directions.

As might be expected, some FX "sound" short, and others "sound" long. Manga represent this in different ways. One of many instances of "short sounds" in *Kurosagi* Vol. 10 was the aforementioned 6.1's PITAA—*ピタアツ*. Note the small *ツ* mark it has at the end, which stands for the sound "tsu"—in hiragana, such as the previously discussed 19.2, it looks like *つ*. The half-size "tsu" seen at the end of FX like this means the sound is the kind that stops or cuts off suddenly, that's why 6.1 and 19.2 are written as PITAA and ZUNUPU, and not as PITAATSU and ZUNUPUTSU—you don't pronounce the "tsu" when it's used this way. Note the small "tsu" has another occasional use inside, rather than at the end, of a particular FX, where it indicates a doubling of the consonant sound that follows it. You can see such a use in 173.2's BASSHAAN, written *バツシャーン*.

There are three different ways you may see "long sounds"—where a vowel sound is extended—written out as FX. One is with an ellipsis, as in 188.2's GOOO. Another is with an extended line, as the aforementioned 173.2's BASSHAAN. Still another is by simply repeating a vowel several times, as in 148.1.2's GYAAA. The methods may be combined within a single FX. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound

represents may sometimes be surprising, but every culture “hears” sounds differently. Note that manga FX do not even necessarily represent literal sounds. Such “mimetic” words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eafing by saying MUGU MUGU. It’s something like describing chatter in English by saying “yadda yadda yadda” instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: A as ah, I as eee, U as ooh, E as eh, and O as oh.

2 All the chapter titles in this volume were songs performed by the All-Nighters, a band that in turn grew out of the 1983–1991 late-night variety show on Fuji TV, *All Night Fuji*. Fuji TV is and was a major Japanese TV network; *Iron Chef* was their show originally (and was in fact introduced to the U.S. through the airing of a subtitled Japanese version on San Francisco’s KTSF), and today it is perhaps the most progressive force for anime on Japanese broadcast television, with its Thursday night *noitaminA* block, which has aired the anime adaptations of *Moyoco Anno’s Hataraki Man*, *Masayuki Ishikawa’s Moyasimon*, and *Ai Yazawa’s Paradise Kiss*—as well as last year’s best anime series, *Eden of the East*, written and directed by *Ghost in the Shell: Stand Alone Complex*’s Kenji

Kamiyama (watch for it on DVD from Funimation). *All Night Fuji* was particularly known for scouting amateur female college students to dance and sing, and indeed, “All-Nighters” originally referred to the leotard-clad girls who would perform a number during the show’s opening credits. The All-Nighters were a large group that gained and lost members over the years of the show; some would have successful careers of their own while others faded into obscurity—a model today seen in the group Morning Musume.

- 5.3 FX: HYUN HYUN—sound of pendulum swinging
- 6.1 FX: PITAA—pendulum stopping
- 7.2 FX/balloon: GACHA—guy starting to pedal
- 7.4 FX/balloon: SHAAA—sound of bike wheels spinning
- 14.1 FX/balloon: GAKON GO—sound of vending machine dispensing can, and then the can hitting the opening of the machine
- 14.2 FX/balloon: PUSHI—soda can being popped open
- 16.1 What with the grille of Kurosagi’s delivery vehicle being all up in our, uh, grille in this panel, it prompted me to finally contemplate exactly what they *did* buy with that karmic lottery ticket back in vol. 1 (it seems their truck represents most of their capital). We already knew it wasn’t a Japanese vehicle, based on its right-hand drive. At first glance it resembles the Chrysler PT Cruiser—but then you start to notice such things as the old-fashioned, round side mirrors and headlights, and, well, the fact that it says “CHEVROLET” in big

letters on the front. I think it's actually a Chevy Suburban—not the Suburban of today, but one of the panel van models from the late 1940s. Very James Ellroy. For what it is worth, the editor's mother told him that his grandmother used to drag her children on field trips through various Los Angeles neighborhoods, looking for the Black Dahlia's other shoe.

- 16.3 **FX: DOTA BATA**—sound of Yata and Numata fighting
- 17.3 **FX: GIKIII**—sound of squealing brakes
- 17.4 **FX: HYUN HYUN HYUN**—sound of pendulum swinging
- 17.6 **FX: ZA**—footstep
- 19.2 **FX: ZUNUPU**—sound of head pulling free of pole
- 19.4 **FX: SU**—hand reaching out
- 21.6.1 **FX/balloon: JAAA**—sound of wheels spinning
- 21.6.2 **FX/balloon: BAAN**—sound of wheels bouncing
- 22.1 **FX/balloon: KII**—sound of bicycle brakes
- 22.3.1 **FX/balloon: GASHA**—getting-off-the-bike sound
- 22.3.2 **FX/balloon: KACHA**—removing backpack
- 23.1 **FX: BA**—opening up shirt
- 24.1 **FX: GU**—tugging on gloves
- 24.2 **FX: NURURI**—applying-gel sound
- 24.4 **FX: VWOOOO**—electrical humming
- 24.6 **FX: PACHI PACHI**—crackling electricity
- 25.1.1 **FX/balloon: BIKU**—twitching sound
- 25.1.2 **FX/balloon: BIKU**—

twitching sound

- 25.1.3 **FX/balloon: DOKUN**—heart beating once
- 25.2.1 **FX/balloon: PIKU**—finger twitch
- 25.2.2 **FX/balloon: BIKU BIKU**—more twitching
- 25.3 **FX/balloon: PAKU PAKU**—mouth opening and closing
- 25.4.1 **FX/balloon: BIKU**—leg twitch
- 25.4.2 **FX/balloon: BIKU**—twitch
- 25.4.3 **FX/balloon: BATAN**—leg kicking
- 25.5.1 **FX: BACHI BACHI BACHI BACHI BACHI**—crackling electricity
- 25.5.2 **FX/balloon: BATAN**—body twitching
- 25.5.3 **FX/balloon: BATAN**—body twitching
- 25.5.4 **FX/balloon: BIKUN**—body twitching
- 25.5.5 **FX/balloon: PIKUN**—body twitching
- 26.1 **FX: GABAA**—body standing up suddenly
- 27.1.1 **FX/balloon: BIKUN**—body twitching
- 27.1.2 **FX/balloon: BIKUN**—body twitching
- 27.1.3 **FX/balloon: PIKU**—body twitching
- 28.3 **FX/balloon: PATAN**—closing lid on AED case
- 29.2 **FX: KA**—heels on ground
- 30.1 This is a “host club,” the male equivalent of the perhaps better-known phenomenon of the “hostess club,” where one pays to have drinks and conversation with people more glamorous than those one ordinarily pays to have

drinks and conversation with. It is often asserted that the primary clientele of the host club are not "ordinary" women, but the women who work at hostess clubs; the idea being that when they want to relax, they prefer to do so with a professional. It is not clear to the editor to what extent that is true, or to what extent that is asserted in order to make the phenomenon of host clubs seem less scandalous (in that they provide "equity" to the women working as hostesses, and that "regular" women supposedly don't patronize them). For more information, please see the note for vol. 5, p. 122.3.

- 30.2 FX: GARA GARA GARA—gargling sound
- 30.3 FX: GARA GARA GARA—gargling
- 30.4 FX: PEH—spitting sound
- 31.6 FX: GACHA—door opening
- 33.2.1 FX/balloon: BURORDO—car-engine sound
- 33.2.2 FX/balloon: GOTO—sound of wheel hitting curb
- 33.3 FX/balloon: KI—brake sound
- 33.4 FX: KACHA—door opening
- 34.1 FX/balloon: KOKON—knocking
- 34.3 Karatsu is reading the now-canceled *Comic Charge* magazine. As discussed in the notes for vol. 9, 102, *Comic Charge* was the third Kadokawa magazine to host *The Kurosagi Corpse Delivery Service* since the manga began in Japan in 2002; it first ran in *Shonen Ace*, then *Mystery*, then returned to *Shonen Ace* in 2006, and at the beginning of 2008 transferred to the premiere issue of *Comic Charge*. As you might surmise, *Charge* did not last very

long—but on the other hand, it was a biweekly magazine, which takes some guts to launch in today's manga market. In August of 2009, with the cancellation of *Charge*, *Kurosagi* moved to yet another home (and yet another new Kadokawa magazine), the monthly *Young Ace*, a spinoff off the also-monthly and still-running (since the early 1990s) *Shonen Ace*. Now, the flagship title of *Young Ace* (it has been on the first three covers) is Yoshiyuki Sadamoto's original *Neon Genesis Evangelion* manga, and it seems evident the magazine itself was launched around convincing Sadamoto, the series' co-creator, to return to the manga after a two-year hiatus. At first it might seem like strange company for *Kurosagi* (and *MPD-Psycho*, which has also moved to *Young Ace*)—but in fact, both manga began in *Shonen Ace*, when it was itself home to Sadamoto's *Evangelion*. Are you following all this? Anyway, even though *Comic Charge* did seem to address a less-otaku demographic than *Young Ace* or *Shonen Ace*, it was not beneath them to use a little Eva-appeal; the difference being that while a *Shonen Ace* or *Young Ace* might feature a painting of Rei Ayanami, *Comic Charge* would get Natsuki Kato to dress up like her for a photo shoot (perhaps appropriately, this was in the issue that ran *Kurosagi* 'Vol. 9's 1st Delivery'). There are, by the way, no circumcision ads as yet in *Young Ace*, perhaps suggesting that the readership does not require the service.

- 34.3.1 By the way, the October 2009 issue of *Young Ace* contained a full-page color announcement to

the Japanese readers about Dark Horse's development of *Kurosagi* and *MPD-Psycho* into films with Universal.

- 35.4 FX: BAN—hitting table
- 37.1 FX: DAN—hitting table
- 37.3 The actual wording is "A public prosecutor, public prosecutor's assistant officer or judicial police official may ask any suspect to appear in their offices and interrogate him/her if it is necessary for the investigation of a crime; provided, however, that the suspect may, except in cases where he/she is under arrest or under detention, refuse to appear or, after he/she has appeared, may withdraw at any time."
- 38.3 This would be a classic opening to a Japanese gangster movie—the boss or "elder brother" getting out of prison, and his loyal (or wishing to appear loyal, but secretly plotting behind his back) subordinates there to greet him with a bow.
- 38.4 FX: KON—thunk
- 39.5 FX: KA KA—sound of footsteps
- 39.6 FX: BASHAN—sound of blinds snapping back into place
- 40.1 FX: PASA—photos being placed on table
- 40.3 FX: KORI KORI—scratching sound
- 43.1.1 FX/balloon: PII—whistle sound
- 43.1.2 FX/balloon: PI—whistle sound
- 43.2 FX/balloon: KII—brake sound
- 46.3 FX: PASA—gloves being dropped back into the case
- 47.1 FX: GATA—getting up quickly
- 47.2 Suggesting he committed a crime while underage, in which case his

real name would not be revealed by the authorities and the media; sometimes also translated as "Juvenile A."

- 48.2 FX: BA—grabbing shoulder
- 48.3 FX/balloon: GURN—turning *ijime* around
- 49 Note that the lyrics to "The Unreturned Salinger" are about a book a girl never returns to her boyfriend after they break up.
- 51.1 Although Japan has a death penalty in active use (as discussed throughout vol. 2 of *Kurosagi*), it is not usually sought by prosecutors for the murder of a single person.
- 53.2 FX/balloon: PI PI PI—beeps
- 53.3 Behind the photos, there is a square piece of white poster board with a thin border around it (were this in color, it would be seen that the border is in gold ink). This is a *shikishi*, which is a standard presentation format used in Japan when rendering one's autograph (or, especially in the case of manga artists, one's autograph and sketch—this type of reader giveaway is sometimes a prize in Japanese manga magazines; Housui Yamazaki has done at least two for *Kurosagi*). But it can also be used for other kinds of formal presentation—here, Jun Ikuta's high-school homeroom class have written their names around a get-well-soon message. You can buy *shikishi* at most Japanese bookstores in the U.S., or online; the editor remembers having to make a dash to the San Francisco Kinokuniya for *shikishi* once when a manga artist showed up at Viz without warning (I always wanted to have a system ready

- where fishing lines were ready to yank editors' hats off for that humorous "caught by surprise" effect when creators walked through the door). Note also in the right side of the panel the hanging *senbazuru*—a string of a thousand *ongami* cranes. These are likewise assembled and presented as a gift wishing good fortune, or recovery from sickness or injury, a Japanese custom that got broader exposure in the U.S. through its use in the first-season *Heroes* episode "Six Months Ago."
- 53.4 **FX: SHUU KHOO SHUU KHOO SHUU**—sound of the respirator
- 54.5 **FX/balloon: BATAN**—shutting-door sound
- 55.1 **FX: GUOOO**—car-engine sound. Note that the doctor and attending nurses have come to meet the hearse, and are bowing to the deceased and family as they depart; note also the nurses are shown as bowing lower than the doctor, possibly because they are lower than him in rank.
- 55.3 **FX/balloon: SHAAA**—sound of spinning bicycle wheels
- 56.2 **FX/balloon: GARARA**—sound of rolling gate. The way the paroled killer's mother is bowing to the prison guards is also a posture of contrition. Note that the holes from his earrings seen in the flashback at 78.2 are visible.
- 58.2 **FX/balloon: PARIN**—breaking glass
FX/balloon: GASHA—stepping on glass
- 58.3 **FX/balloon: KYU**—pulling on glove
- 59.2 **FX: PACHI**—crackle of electricity
- 59.3.1 **FX: BACHI BACHI BACHI BACHI**—electric discharge sound
- 59.3.2 **FX/balloon: BIKUN**—twitch
- 59.3.3 **FX/balloon: BIKUN**—twitch
- 59.3.4 **FX/balloon: BIKUN**—twitch
- 60.1 **FX: BA**—body sitting up suddenly
- 63.1.1 **FX: HYU**—sound of the knife swishing through the air
- 63.1.2 **FX/balloon: BI**—knife slashing arm
- 63.2 **FX: HYUN HYUN**—sound of the knife slashing the air
- 63.3.1 **FX: DO**—landing on butt
- 63.3.2 **FX/balloon: BAKI**—crack
- 63.5 **FX: BACHI BACHI**—crackling electricity
- 64.1 **FX: BACHI BACHI BACHI**—electrical-discharge sound
- 64.2 **FX/balloon: GASHA**—sound of bicycle being mounted
- 65.1 **FX/balloon: SHAAAA**—sound of bicycle wheels spinning
- 65.3 **FX: GWOOO**—sound of car speeding along
- 66.5 **FX: HEN**—hmpf
- 67.4 **FX: GU**—making a fist
- 68.2 **FX: GATA**—getting up
- 68.4 **FX/balloon: SHAAAA**—sound of bicycle wheels spinning
- 69.1 **FX/balloon: KII**—braking sound
- 69.2 **FX/balloon: GASHAN**—bike falling over
- 70.1 Note the two stamps below Ikuta's name above the door, one saying "NHK," and the other with the date "19.11.02," meaning November 2, the 19th year of the Heisei era (the reign of the current emperor, Akhito), which equates to 2007.

Although NHK is Japan's public-broadcasting system, it might be more accurate to compare it to the British BBC rather than the American PBS, as it is a major venue for entertainment as well as educational and news programs, and, like the BBC, is supported by a substantial annual license fee (at present, 14,910 yen for terrestrial broadcast only, 25,520 yen for satellite plus terrestrial service) per household, collected door to door (although evasion of this fee is not unknown).

- 70.2 FX: PINPOON PINPOON PINPOON—doorbell sound
- 71.1 FX: PINPOON—doorbell sound
- 71.2.1 FX/balloon: KACHA—door being opened
- 71.2.2 FX/balloon: KII—door creaking open
- 74.1 FX: DO—thud
- 74.2 FX: GORO GORORO—body rolling after car impact
- 74.4.1 FX: GYU KYU KYA—squealing tires
- 74.4.2 FX/balloon: BAKI—breaking sound
- 74.4.3 FX/balloon: DOKA—impact sound
- 75.1 FX: BAKYA BEKI—breaking sound
- 75.2.1 FX: DODON—impact sound
- 75.2.2 FX: GOKI—breaking sound
- 75.2.3 FX/balloon: SHUUU—sound of escaping gas/air
- 75.6 FX/balloon: PATA—hand flopping to the ground
- 76.1 FX: PIPOOO PIPOOO—ambulance siren
- 76.2 FX: ZA—static/rewinding sound

- 77.6 FX/balloon: DON—impact sound
- 78.1.1 FX/black: DOGAGA—crashing/dragging sound
- 78.1.2 FX/white: BAKI GAKYA—breaking sounds
- 78.4 FX: ZA—static/rewinding sound
- 79.1 FX: PACHIN—clipping-nail sound
- 79.4 FX: PACHIN—clipping-nail sound
- 80.1 FX/balloon: BATAAN—door slamming
- 80.3 FX: KAKO—kicking can
- 80.4 FX: KORORO—can rolling
- 81.1 FX: ZA—static/rewinding sound
- 82.1 FX/balloon: BA—bursting through door
- 83.2 FX: DO—back bumping against wall
- 84.4 FX: KARAN—knife falling to floor
- 85.2 FX: GU GU—sound of Ijima pushing on Ikuta's chest
- 86.1.1 FX: KAPA—sound of the AED being opened
- 86.1.2 FX/balloon: BARI—sound of the seal being broken
- 86.2 FX: PI—removing sticky backing
- 87.1 FX: PI—pressing button
- 87.2 FX: BA—pressing arm on body
- 88.2 FX: MUKU—sitting up
- 88.3 AEDs meant to be used by the general public, such as this unit, tend to feature a voice synthesizer that gives instructions and readings, although some report its effect as disconcerting, as if it were giving an ominous narration to events that are happening for real.

88.4 FX/balloons: GOHO GOHO—
koff koff

90.1.1 FX: GOGO—construction noise

90.1.2 FX: PUWAAN—traffic noise

92.2 FX: GACHA—starting to pedal

100.1 At first the editor thought this was Eiji Otsuka's apology to Mamoru Oshii for vol. 9, with the peace offering of a basset hound, but of course, once you see the rest of the package, it's clear this ain't no basset hound. I did, by the way, end up seeing Oshii's *The Sky Crawlers*, having finally gotten with the 1990s and joined Netflix. I clearly haven't yet absorbed the Netflix concept in full yet, as I have yet to return my copy of *The Sky Crawlers*, wishing to watch it again—the fact that all I would need do is move it to the front of the queue if I want to see it again hasn't registered, nor the pointlessness of having a queue if you never move it along by returning the film. But baby steps. I saw *The Sky Crawlers* the first time right after Kumoricon, using some leftover bourbon from Jason Thompson's dramatic yaoi-manga-reading panel. The bourbon was in shame—not so much shame at the yaoi, but shame at missing *Outrageous Cherry* play at the East End. Still, friendship means duty. I'm not particularly sure why Jason wanted me to participate; the only BL role I could conceivably play is the sinister middle-aged dude from whose clutches the same rescues the uke (“Heh! If you want to move up in this corporation, you’re going to have to be nice to me! Very, very nice indeed!”). It’s embarrassing next to a chap who more meets the aesthetic. At

present, Jason looks not unlike Peter Fonda in *Easy Rider*, and during the yaoi reading I kept expecting him to say to me, “No, man—this is ass.”

102.2 FX: TAN—putting photo down. Whereas pub in the English-speaking world connotes an image of flat caps, dart throwing, and the Reel Ale Twats, its adoption into Japanese, *pubu* (pronounced pah-boō), is used as a generic term that covers all kinds of themed drinking establishments, including ones based on nationality—so in addition to English or Irish-themed “pubs” in Japan, you might also find Filipino, Korean, or Russian ones.

104-5.1 FX: ZAZAN—crashing waves

104-5 It is never said precisely where this story takes place, but it appears to be a long drive away from Tokyo via the *Kanatsudou* (note the sign on 103.5), short for *Kan’etsu Jidoosha-doo*, or the Kan-Etsu Expressway. The largest number of legally registered Russians in Japan is in the greater Tokyo area; second most is, not surprisingly, in Hokkaido (Japan’s northern island, and the closest to Russia); however, the third largest concentration is in Niigata Prefecture . . . which is the terminus of the Kan-Etsu Expressway. The use of Chinese and Korean on the bus-stop sign in 104.3 may also suggest the Niigata area, as these have traditionally been more significant business languages there than in Hokkaido.

106.1 FX: BURORO—car-engine sound

106.4 FX/balloon: PIKU—twich

106.5.1 FX: BA—jumping sound

- 106.5.2 FX/balloon: WAN
WANAN—barking
- 107.1 FX: PECHA PICHA PECHA—licking sound
- 109.1 FX: TA TA TA TA—running footsteps
- 109.2 FX/balloon: MMM CHU—kissing sound
- 109.3 FX: CHU CHU CHU—more kissing sound
- 109.4 You can't go by the blond hair or light eyes to tell who's Caucasian in a manga (although the editor has learned from manga that all Caucasians have blond hair and light eyes)—look at Makino. You gotta go by the noses; just compare how the bridge of Tanya's is fully drawn, whereas Manabe's is only suggested. I would say the height, too, but I think in this case the discrepancy is meant more for comedic effect. As is Tanya's accent, although generally we try to be accurate in our use of Russian here in *The Kurosagi Corpse Delivery Service*. Well, maybe "accurate" is too strong a word, but if you were to go back to vol. 4's 1st Delivery, you would find the Russian used in the conversation between the space chimp and Kereellis isn't complete gibberish. The way the Russian was cracked and angled, by the way, was inspired in part by letterer John Workman's depiction of the dead pilot's radio message in the *Heavy Metal* graphic novel adaptation of *Alan*, drawn by Walt Simonson and scripted by Archie Goodwin. Walt Simonson and Howard Chaykin were the first comics artists I noticed for the type style in their works; it took a little longer for me to realize that was due to the artistic contributions of their letterers—John Workman and Ken Bruzenak, respectively.
- 110.4 The original Japanese term here translated as "shaman" was *kitsuchi*.
- 111.3 FX/balloon: CHARA—pendulum dropping down
- 112.5 *Arakure*, by Shusei Tokuda (1871–1943) was made into a 1957 film shown in the U.S. under the title *Untamed Woman*; *Arakure* can be translated as "untamed" or "wild one"—in fact, the *Wild Ones* manga from Viz's *Shojo Beat* was originally called *Arakure* in Japan, although it is not connected to the original novel or film, popular among an older generation of Japanese women for its scrappy heroine, Oshima, who doesn't suffer and endure through life, but fights back and wins. Oshima is neither a saintly character nor a superwoman, film scholar Imogen Smith (*Buster Keaton: The Persistence of Comedy*) speaks of Oshima's "dynamic clumsiness"—a person who would rather move forward stumbling, than be graceful standing still.
- 115.2 FX: TASHI—footstep on tatami
- 116.3 FX/balloon: PACHI—wink
- 116.6 FX: WAN—bark
- 117.1 FX: DWOOON—crashing wave
- 117.2 FX: ZAZAA ZAA—sound of waves
- 119.1 Granny's got a bottle of Putinka, which as of March 2009 was still Russia's second-best-selling vodka. As you might guess, it's named for Vladimir Putin, who would be rejected from a Hollywood casting call to play a sinister ex-KGB agent for

looking too stereotypically like one ("What is Bond . . . compared to Kronsteen?"). It isn't that it's a particularly good vodka, or that second-best-selling is such a huge share in Russia's highly competitive market (in 2007, for example, being at number 2 meant Putinka had 4.2 percent of the market). But Putin remains very marketable in Russia, and if you're going to drink—and in Russia, you are—then you might as well drink to power—and in Russia, you will. None of the most popular brands of vodka in Russia are actually seen much in the U.S.—I take it you haven't downed any shots of *Flagman*, *Zelenaya Marka*, *Russkiy Razmer*, or *Soyuz Vistan* lately.

119.3 Nakhodka, for which the pub is named, is a Russian Pacific port city much less famous than its nearby neighbor, Vladivostok. However, until the collapse of the Soviet Union in 1991, it was actually Nakhodka through which most international shipping passed, for the simple reason that Vladivostok, being the home port of the USSR's Pacific fleet, was closed to foreign ships. The city has complicated ties to Japan. The Soviet Union didn't declare war on Japan until one week before Japan surrendered (like Germany, Japan had signed a neutrality agreement with the USSR—the difference being that the Japanese never broke it, even when their ally Germany moved against Stalin), but legally didn't end their war against Japan until diplomatic relations were restored in 1956 . . . meaning that hundreds of thousands of Japanese soldiers captured in Manchuria were kept

as POWs in the USSR long after the fighting had ended. It was such Japanese POWs who, in the early 1950s, were put to work building much of the housing infrastructure in Nakhodka. Today it has three sister cities in Japan, and is an important railway transshipment point for Japanese goods (very notably, used Japanese cars, for which there is constant demand in Russia). Note, by the way, the nature of the sign itself. Just like the sidewalk vending machines seen in vol. 2, 105.1, it's sitting right out there on the street. In an American city, someone would kick that thing in before you can say "non-Confucian social mores."

120.2 **FX: KACHA**—putting down tray of drinks

120.3 The tabloid image of a "Russian pub" in Tokyo is that it's going to contain buxom, stripping blonds fresh from Omsk or Chelyabinsk, pole dancing the night away. Of course, if this is indeed the environs of Niigata, it's the city that *Vice* magazine called "so listless and dull it'd have you confusing interment in North Korea with Young Jeezy's coke and sodomy fortress." Studio Gainax's president, Hiroyuki Yamaga, said of his hometown that "there's nothing to do there but drink and draw manga" (Rumiko Takahashi and Makoto Kobayashi are also from Niigata). Hence, perhaps, the subdued style of Nakhodka. The editor wonders whether the modest dress of Tanya, and the fact her sponsor seems genuinely interested in her welfare, isn't the author's rebuke to the more typical situation she might face working in the real-life entertainment industry of Tokyo.

- 121.3 FX/balloon: OE—gulp
- 121.5 FX/balloon: KARAN KORON—bell jingling
- 122.4 FX: GATA—getting up out of chair
- 123.4 FX: HA HA HA—dog panting
- 125.1 These are, of course, *matryoshka*, Russian nesting dolls, with the popular motif of former leaders inside current leaders—Putin is up front, with Yeltsin behind him, then half of Gorbachev peeking out from behind the panel edge, and finally Brezhnev in the rear. You know, I don't mean to be on some kind of anti-Russian kick—I'm a Slav myself—but I was wondering, when was the last time you bought something manufactured in Russia, vodka and *matryoshka* excepted? The image we often got in the 1980s, during the last days of the Cold War, was that Russia was full of well-educated people strong in science and engineering, but their productive energy—energy that in the U.S. would have gone towards civilian and consumer industry—was instead directed towards the state and military. Movies like *Firefox* or *The Hunt for Red October* were fiction but relied on American audiences buying into the premise that the Soviets might secretly be more advanced (and that America would need to steal Soviet technology to prevail!).
- 125.5 FX: GABA—head popping up
- 126.2 FX: KOTE—head falling back to the table
- 127.1 FX: DOKA BAKO—kicking and beating sounds. The sign on Torigoe's office says "Heisei Humanitarian Aid NPO"—the same Heisei as 70.1, and NPO as in "nonprofit organization."
- 127.2 FX: GŌHŌ GEHŌ—coughing in pain
- 127.3 FX: KYU—squeak of shoes
- 128.1 FX: DOKA DOKON—kicking sounds
- 128.2 The "language" spoken here by the boat person (and later by his departed compatriots) vaguely suggests Korean, but it isn't; please see the note for 131.1.
- 129.5 FX: BASHA PACHA BACHA—splashing sounds
- 130.1 FX: BACHA PASHA—splashing sounds
- 130.4 FX/balloon: WAN WAWAN—barking
- 131.1 On the other hand, the name (?) on the back of this boat is written using actual Korean script, but the opinion of two Koreans who examined it is that the word it spells has no meaning in Korean. However, it could be read as a homophone in Korean for the Chinese characters meaning "Fish Number 10," which is perhaps more plausible as the name of a boat. What's odd about this is why the artist bothered to use real Korean script here if a) it wasn't going to mean anything, and b) he didn't use it in the boat person's speech—why not just put nothing on the back of the boat? The editor believes the peculiar not-Korean script used in the dialogue balloons for this story is meant to suggest the person is a North Korean refugee, without using actual Korean in what might be taken as a negative portrayal to which the larger Korean community in Japan might be sensitive.

Considering the vicious treatment the refugees are shown to receive at the hands of a Japanese like Torgoe, I certainly don't think it's the creators' intention to play them up as a threat; compare this story to the portrayal of North Korean boat people in vol. 3 of *The First President of Japan*.

131.2.1 FX/balloon: FU—sniffing sound

131.2.2 FX/balloon: FU—sniffing sound

131.2.3 FX/balloon: FU—sniffing sound

131.2.4 FX/balloon: FU—sniffing sound

131.4.1 FX/balloon: WAN—bark

131.4.2 FX/balloon: WAN—bark

131.5 FX: DATATATA—running-off sound

132.3.1 FX/balloon: WAN—bark

132.3.2 FX/balloon: WAN
WAWAN—bark

132.4 FX: TOTTOTOTO—trotting-off sound

133.3 FX/balloon: GO—bumping driftwood

133.4 FX: GAKORON GORON—driftwood rolling

133.5 FX: MOGO MOGO GOMO—something inside mouth moving

133.6 FX: KUPAA—mouth opening up

133.7 FX: KASA KASA KOSO KASA-
SA GOSO GOSO GASA KASA
KASA GOSO KASA KOSO—
skittering noise

136.4 FX/balloon: WAN—bark

137.2 FX/balloon: PIKUN—twitch

137.3 FX/balloon: GRRR
GURURU—growling

142.3 Inset FX: HA HA HA—panting

142.5 FX: BA—raising hand

143.2 FX: SU—placing hand on
Passive

144.2 FX: ZUZU—sound of blade entering flesh

144.3 FX: BIII—sound of blade cutting flesh

145.3 FX: GARI GARI GARI—scratch-
ing sound

145.5 FX/balloon: KIII—door creaking open

145.6 FX: NUU—dog lumbering in

147.4 FX: CHA CHA—guns being pulled. The pistols are themselves Cold War—era Makarovs (note the red star inserts with "CCCP" on the grip) and are likely several decades old—the sort of guns small-town racketeers in Japan might obtain from Russian smugglers.

147.5 FX: DA—dashing sound

148.1.1 FX/balloon: GABU—chomping sound

148.1.2 FX: GYAAA—scream

148.2 FX: PAN PAN PAN—gunshots

148.3 FX: GOTO—gun hitting floor

149.1 FX: GURURURURU—growling

149.3 FX: BA—dashing forward

149.4 FX: GUGYU—getting firm grip

149.5 FX: DAAAN—body being slammed down

150.1 Generally speaking, there is more of an emphasis on the martial arts in Japanese police training than American police training, as there is more of an expectation if or a hand-to-hand weapon should be used to confront a suspect, rather than a gun. Even in the notorious June 2008 massacre in the Akihabara district (the Haight-Ashbury of *otaku* culture), in which three people were fatally run down and four more stabbed to death (an incident that seems to

have partially inspired the events of vol. 10's first story), the officer who confronted the knife-wielding suspect first attempted to subdue him with a baton blow; only after it failed to make him drop the knife did the policeman draw his gun and threaten to shoot, at which point the suspect surrendered. In the U.S., of course, the police would have simply gone right to the gun-drawing—or right to the gun-shooting. On the other hand, in the U.S., the suspect would have himself been using a gun to commit the massacre in the first place. A Japanese cop doesn't expect to have a gun pointed at him; as noted in vol. 8's 4th Delivery, pistols are largely in the hands of organized crime in Japan, and while yakuza may not particularly like or respect cops, shooting one would be seen as bad for the accommodation they make with, and within, respectable Japanese society. The image yakuza would prefer people have of them is not unlike that of the Kray twins in Cockney lore, of whom it is sung "they only killed their own"—kept the streets safe, good to their mothers, and all that. It should be noted that many Japanese cops and civilians don't buy into this image and despise the corruption the yakuza represent.

- 150.2 FX/balloon: GO—gun barrel pressing against head
- 152.1 FX: PIKU PIKU PIKU—twitching sound
- 152.2 FX: BIKUN—shudder
- 152.4 FX: SUKU—corpse getting up
- 153.1 FX: PETARI PETARI—footsteps
- 153.3 FX: PAAN PAN
PAAN—gunshots

153.4 FX: MOGO—earth lifting up

153.5 FX: BOKO BOGO—arms coming out of ground

154-155.1 FX: DON DON DON DON
DON—hands hitting window

154-155.2 FX: DON DON—hands hitting window

156.1 FX: BASHAN—window breaking

156.2 FX: BASHA GASHA—more windows breaking

156.3 FX: DAN—footstep

157.1 FX: WAAAAA—scream

158.1 FX: GOGOGO DODO PU-
WAAAN—construction and traffic noises

159.5 FX: GACHA—door opening

162.2 No connection to Rex Graine; this use of "Mr. A" (it's literally *A-san* in the original) is similar to 47.2's; that is, it indicates the real name isn't being used for legal reasons. In this story, the suggestion is that the audience is expected to know who the missing person is (that is, it's a notorious case), but as it hasn't yet been proved whether the person is alive or dead, the show's producers wish to avoid a cause for libel by not actually using the real name. Although, thinking about Stan Lee's recent collaboration with Hiroyuki Takei, *Ultimo*, I can't help but ponder the concept of a Super Manga Team-Up between Steve Ditko and a Japanese creator—and my ability to have just written something so profoundly inappropriate and disrespectful to both. Well, I dunno . . . maybe Takao Saito or Kazuo Koike? I'm kind of fascinated by the fact Mr. A was running in what might be called American *doujinshi* such as *wifzend*,

Comic Crusader, and Guts in the same years that Golgo 13 and Lone Wolf and Cub were getting started. I'm likewise interested in those Japanese manga artists who choose to publish through *doujinshi* for ideological reasons (rather than just to have fun with other people's characters ^_^).

163.2 **FX: GATA**—getting up out of chair

165.4 The term Numata uses in the original Japanese here is not *sensei* (otherwise I might have just had him say "sensei," since anyone hanging around a manga probably knows that one), but *shishoo* (pronounced "shee-shohh"). Like *sensei*, it also means "teacher" or "master," but, appropriately for Numata—the last *shonen* hero—it has a more traditional ring to it, implying someone who taught you a venerable craft. You would be more likely to use it for a respected calligraphy instructor than a respected manga artist, for example.

166.2 **FX: MEEEN MEEEN**—sound of cicadas

167.1 **FX: ZA ZA**—footsteps

167.2 **FX: PETA PETA**—sound of flip-flops

168.2 **FX: GOOO**—car driving along

169.1 The 1971 anime film *Animal Treasure Island* was directed by Hiroshi Ikeda, but is recognized today as an early expression of Hayao Miyazaki, whose work shines through in his role as a key animator and scene designer for the film. It's an animal version, as you might guess, of *Treasure Island*; the boy and girl leads are human, but the bully buccaneers they consort with are walruses,

pigs, and coyotes. It has a charming '70s dub to match its vintage (starring veterans of the original *Speed Racer*) and is, fortunately, available in the U.S. on DVD from Discotek Media.

169.3 **FX: PON**—rolled-up script hitting hand

169.4 **FX: KIRARARAN**—sparkling sound

170.1 **FX: KIRA KIRAN**—sparkly pendulum sounds. The editor has left the "OHH YES!" as it was lettered in the manga; the handwritten appearance was meant in part to emphasize the person is not speaking Japanese. I sometimes feel that if an attempt were made to convey the original style of manga lettering in English (that is, the appearance of the words, not just what they translate to), what you'd get is something like the old *Mad* magazine—you know, that typeset upper- and lowercase, rather than the simulated handwritten fonts (usually in all caps) you see used for dialogue in most American comics. In the twentieth century, most American comics were literally lettered by hand, and today's computer lettering reflects this stylistic tradition (in fact, a number of computer lettering fonts were made by digitizing a particular letterer's handwritten style). But the normal dialogue lettering in most manga never makes any effort to look different from the text you'd see in, say, a Japanese magazine or newspaper. There certainly are handwritten-looking Japanese fonts used in manga dialogue; it's just that it's not the default look. This interests me as an editor, as sort of the inverse of

my admiration for “activat” letterers such as John Workman and Ken Bruzenak, who embrace the idea of text as graphics (How can text not be graphics? It’s not like you use your eyes to see the drawings, but the dialogue you smell). The manga approach, like *Mad*’s, (and the earlier EC comics’), is to make (intentionally or not) a deliberate stylistic break between the dialogue and the drawings, making it clear the words were produced by a different process than the drawings; i.e., they weren’t drawn. The default approach in U.S. comics and manga-dialogue lettering seems to be to not make a statement either way, but blend in on the page. And yet, think of how much of a comics or manga page is devoted to, and must be designed around, its dialogue. It’s a complex issue . . .

- 170.3 FX: KA—glint of the eye
- 171.6 FX: GASHA—picking up bike
- 173.2 FX: BASSHAAN—splash
- 175.1 As always, Elji Otsuka has no problems implicating his publisher; the schedule board indicates that TV Kadokawa is behind this whole sham.
- 176.1 The sign says “Hall of Cranes”; i.e., it’s the name of a hotel conference room.
- 177.4 FX/balloon: WIIN—sound of automatic doors moving
- 179.4 FX/balloon: PI—beep
- 182.3 FX: ZAWA ZAWA ZAWA—crowd murmurs
- 184.1 FX: KAA KAA—sound of crows
- 184.2 FX: HYUN HYUN—sound of pendulum swinging
- 184.3 FX: ZA—footstep

- 184.5 FX/balloon: GAA KAA—sound of crows
- 185.1.1 FX/balloon: KAA—sound of crows
- 185.1.2 FX/balloon: GAA—sound of crows
- 185.1.3 FX/balloon: KO—sound of crows
- 185.2.1 FX/balloon: KAA—sound of crows
- 185.2.2 FX/balloon: KOAA—sound of crows
- 185.2.3 FX/balloon: KOKAA—sound of crows
- 185.3.1 FX: BU—ripping-flesh sound
- 185.3.2 FX: BEH—crow plucking at flesh
- 186.2 FX: BASA BASA BASAA—flapping wings
- 188.3 FX: SU—picking up sunglasses
- 189.1 FX: SU—placing hand on body
- 190.1 FX: ZA—standing up quickly
- 190.5 FX/balloon: BA—throwing off jacket
- 191.1 FX: BA—stretching out arm
- 191.3 FX: SUU—hanger moving slightly
- 191.4 FX/balloon: PITARI—hanger stopping
- 191.6 FX/balloon: ZA—footstep
- 193.5 FX: SUUU—hanger moving
- 194.1 FX: BISHI—pointing sound
- 194.2 FX: GASA GASA—sound of rustling bushes
- 195.4 FX/balloon: ZA—footstep
- 196.4 FX: BURAN—head dangling
- 198.4 FX: HYUN HYUN—pendulum swinging
- 198.5 FX/balloon: KURO—turning-around sound

- 199.3 **FX: GISHI**—creaking floorboard
- 199.5 **FX: GOTORI**—putting down corpse
- 201.1 **FX: GOSORI GOSORI**—sound of something moving under floorboards
- 201.2 **FX: GOSO GASA GOSORI**—sound of something moving under floorboards
- 202-203.1 **FX: GACHI HACHI GACHI**—gnashing-teeth sounds
- 202-203.4 **FX: BAKI BAKI**—breaking floorboards
- 205.1 **FX/balloon: PASA**—opening letter
- 205.4 **FX/balloon: KUSHA**—crushing letter
- 206.2 **FX/balloon: BASA**—newspaper being opened
- 207.4 **FX/balloon: PASA**—turning newspaper page
- 208.2 **FX: KA KO**—footsteps
- 208.3 **FX/balloon: KA**—footstep
- 208.4 **FX: HYUN HYUN HYUN**—pendulum swinging
- 209.3 **FX: CHARI**—chain being squeezed in hand
- 209.4 **FX: DOKA**—impact sound
- 210.1.1 **FX/balloon: PO**—raindrop
- 210.1.2 **FX/balloon: PO**—raindrop
- 210.1.3 **FX/balloon: PO**—raindrop
- 210.2 **FX: MEEEN MEEEN MEEN**—sound of cicadas
- 211.2 **FX: SU**—removing sunglasses
- 212.1 **FX: ZAAAAAA**—sound of pouring rain. Assuming Numata's family really is dead, it means we now know Numata, Yata, Sasaki, and Makino all lost one or both parents to unnatural causes in childhood, although Karatsu's background

remains more cryptic—as well as Kereellis's (that may not be as much of a joke as it seems at first glance; recall at the end of vol. 9 he demonstrated the power to contact the spirits of the human dead). Not inappropriately for this manga, the editor listened sixty-eight times by iTunes's count to Dead Man's Bones' "Paper Ships" while working on this section. This was way back before Halloween, in case they get big in 2010. 2010! This really is the twenty-first century, isn't it? Here's to a better decade; wouldn't be too hard. ^ _ ^

WARNING! You may have heard that Amazon selected *Kurosagi* as having one of the most notable book cover designs of 2009—the only manga to make their list. But, not wishing to be complacent from the next volume on, *Kurosagi*'s cover designer, Bungel Yoritugu, has decided to change the look of the series: the basic design elements will look the same, but now they will be against a background of dead black, rather than the traditional brown color. So watch for the change when Vol. 11 hits stores in August. You'll ask yourself, "How much more black could this be?" and the answer is, "None. None more black."

YOUR BODY IS THEIR BUSINESS!

The dead don't walk in *Kurosagi*—that is, not without a little help . . . and it's a shock to the system when the delivery service finds out what's making their clients rise up! Then, for Numata to take off his sunglasses for anyone, it must be a grave matter . . . or, more likely, a matter of someone not yet in their grave . . .

the KUROSAKI *corpse* delivery service

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uji tsuka 大塚英志 housui yamazaki 山崎峰水



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STAFF D



Embalming

【エンバーミング】: 死体修造

STAFF E



Channeling

【チャネリング】: 宇宙人と交信

STAFF E'



Puppet

【マペット】: 宇宙人が憑依

お身体は我々です。